

MUSICAL MUCHETTE REVIEWS THE COHAN REVUE

Alice Harris blossoms as a
Spring bud in a winter
garden



Heaping Cowles of fire on Common Earth, by Jane Clay.

Lila Rhodes and her tambos make
a minor part a "Major
Barbara."



Miss Juliet is a very Gaby
person.



Elizabeth Murray in the under-
draught of Mrs. Overdrat.



John Hendricks is a "Treasure Island," Mr. Bones.

vants for the benefit of the Orphaned
des Armées will be given at the Plaza
Hotel on Monday and Tuesday afternoons
at 3:30 o'clock.

Yvette Guilbert and the Trio de Lutte—Messrs. Barrère, Salzédo and Kéfer—will be heard at the Forty-fourth Street Theatre in a concert in aid of the Woman's Auxiliary of the French Hospital. The trio will give a programme containing Beethoven's "Triple" and "Ninth" symphonies, Schubert's "In Memory of a Great Artist" and a sonata in E major for violin and piano by Sylvio Lazarri. This last has not yet been played in New York, and its composer, a naturalized Frenchman and a pupil of César Franck, is practically unknown to Americans. His works are numerous, however, and his opera "La Lépreuse" was produced in Paris in 1912.

Philip Spenser, tenor, will sing at the first of the Wednesday morning Concerts Intimes at the Hotel Plaza on March 1 in aid of the poor children of Poland. The programme will be in French. Mr. Spenser's numbers consisting of two arias and three chansons. He will also sing at the entertainment to be given by the Automobile Club of America at the Hotel Biltmore next Monday evening. The proceeds of which will be devoted to the Actors' Fund.

Ignace Paderewski will be the soloist at the public rehearsal on Thursday afternoon and at the concert on Saturday afternoon of the Symphony Society of New York in Carnegie Hall. On these occasions Sir Edward Elgar's new symphonic prelude, "Pelenia," will receive its first performances in America.

Eleanor Castle, coloratura soprano, and Vera Poppe, cellist, will give a concert in the Charles Edison Little Thimble Theatre on Monday evening, March 6 for the benefit of the Greenwich House music school.

The concluding recital of Ossip Gabrilowitsch's historical series will be given in Aeolian Hall Saturday afternoon, March 11. The programme will be devoted to works of modern composers, including Franck, Grieg, Mac-

CALENDAR OF THE CURRENT WEEK

SUNDAY—Biltmore Hotel, 9 p. m., benefit concert for Italian war sufferers; Messrs. Caruso and Amato; Aeolian Hall, 3 p. m., concert; Symphony Society of New York; Carnegie Hall, 8 p. m., concert; Philharmonic Society, Pablo Casals, soloist; Princess Theatre, 9 p. m., song recital, Paul Draper; City College, 4 p. m., organ recital, Professor Baldwin; Metropolitan Opera House, 8:30 p. m., concert, Harold Bauer, pianist.

MONDAY—Metropolitan Opera House, 7:45 p. m., German opera, "Die Walküre"; Aeolian Hall, 8:15 p. m., concert; Saslavsky String Quartet; Princess Theatre, 8 p. m., lecture-recital, Paul Reimers.

TUESDAY—Carnegie Hall, 8 p. m., song recital, William Wade Hinshaw; Hotel Astor, 8 p. m., concert, auspices of Humanitarian Cult; Harris Theatre, 8 p. m., piano recital, Max Landow; Aeolian Hall, 8:15 p. m., concert, Margulies Trio; Punch and Judy Theatre, 8 p. m., song recital, Tom Dobson.

WEDNESDAY—Metropolitan Opera House, 2 p. m., German opera, "Faust und Gretel" and Italian opera, "Pagliacci"; 8:15, Russian opera, sung in Italian, "Prince Igor"; Hotel McAlpin, 3 p. m., concert, Clarence Adler, pianist; City College, 4 p. m., organ recital, Professor Baldwin; Aeolian Hall, 8 p. m., violin recital, Eddy Brown.

THURSDAY—Metropolitan Opera House, 7:45 p. m., German opera, "Tristan und Isolde"; Carnegie Hall, 8:15 p. m., Philharmonic Society, Beethoven programme, Ossip Gabrilowitsch, soloist; Aeolian Hall, 8 p. m., song recital, George Hamlin; Carnegie Hall, 8 p. m., public rehearsal, Symphony Society of New York, Ignace Paderewski, soloist.

FRIDAY—Metropolitan Opera House, 2:15 p. m., Italian opera, "La Sonnambula"; Aeolian Hall, 8 p. m., concert, Symphony Society of New York, Ernestine Schumann-Heink, soloist; Carnegie Hall, 8:30 p. m., concert, Philharmonic Society, repeating Thursday's programme.

SATURDAY—Metropolitan Opera House, 2 p. m., French opera, "Carmen"; 8:15 p. m., Italian opera, "Aida"; Aeolian Hall, 8:15 p. m., joint recital, Francis Macmillan and Leo Ornstein; Carnegie Hall, 3 p. m., concert, Symphony Society of New York, Ignace Paderewski, soloist.

spanned to her first recollections of childhood.

"I cannot really remember what my very first thoughts of music were, but I do remember at the age of three drumming on the piano for my own edification and for the amusement of my family. I liked the sounds, and I have been told that my drumming was not just the idle drumming of a baby.

"When I was almost six years old I was entered in the Conservatory of Barcelona, not for the reason that my mother or my father was musical, but because I myself was musical, and it was just part of my development that I should go to the Conservatory. I studied there and I liked the study. It was not a hardship to me—the musical task—it was a pleasure. I studied the violin and the piano and also took up composition. I wanted to learn all I could about music—both the practical and the theoretical parts.

"I continued this work until I was thirteen, and most of that time it was the thought of my relatives and professors to keep me from my music. They had to drag me away from it—never drove me to it. When I was thirteen I was heart broken. The physician ordered me to stop my studies. I had to take a rest for some months and then I began again. But my later studies were in vocal, not instrumental, music.

"I never regretted the years and the work that I put in at composition and instrumental music; they gave me such a thorough foundation for my later training. I believe that one of the requisites for a singer is the mastery of an instrument and some study of composition. Even now I manage to steal time for piano playing and composition songs.

"My first public appearance as a vocalist was when I was fourteen, at the Theatre Novedades in Barcelona. I was so small that I stood on a clump of chairs.

"The chair was very unsteady and I thought it would fall every minute. But it held me all right and I got through my performance very creditably, I was told."

Later Mme. Barrientos took the part of Inez in "L'Africaine" and later that of Queen Marguerite in "Le Roi Hugues." Her success in Spain was such that she was called to Milan where she made her debut in the leading role of "Lakme."

"From Milan I went to La Scala. M. Gatti-Casazza was then director in La Scala. My appearance there also seemed to please and it was the beginning of my real fame as a singer. Soon there were calls for me from the opera houses throughout the Continent.

Then I sang in all the capitals and large cities of Europe and then I came to South America. First in the Teatro de Colón, in Buenos Ayres."

To-day women are wearing combs like she wears; they are copying her gestures and her ways.

"I like New York. I have found many good friends here and I find more all the time," concluded the soprano of many roles.

"And I like New York, too," said little George Barrientos, who quite likes to accompany his mother to the door. "It's a good place to live in and I hope we stay here some time."

The Beginnings of Barrientos

With the revival of "La Sonnambula" at the Metropolitan Opera House next Friday evening, Mme. Barrientos, the new coloratura soprano, will sing her fourth operatic rôle in the United States. Since her debut in "Lucia," on January 31, the young Spanish prima donna has sung in that period more times in opera than anyone else in twenty-five days in her career.

"What is my first memory of music?" asked the prima donna smiling in a far away manner as though she were trying to bridge over the years that

she doubt was the case in the days of what ultra-modern critics call our operatic barbarism?

In those days an idyllic libretto, set to spontaneous melody beautifully sung, did not offend sensitive souls. No doubt the libretto of, say, "Lucia di Lammermoor" is quite the quintessence of insanity. No doubt most of these old works were equally absurd if taken as music, but such was the taste of Wagner, Verdi, and others.

New, both Mme. Barrientos and Mr. De Luca will be to this race of "singular singing creatures," yet the Gilda or the Rinning of the one and the Figaro of the other are no less real and of the earth. The welcome gift that they have brought us is the gift of song, a gift so rare in the opera to-day. At the Metropolitan Mr. Caruso has it and Miss Scotti and Miss Destini and Miss Hampel and Mr. Rothier. These artists, too, belong to this race. That most of these old works were equally absurd if taken as music, and such a doubt was the case in the days of what ultra-modern critics call our operatic barbarism. In those days an idyllic libretto, set to spontaneous melody beautifully sung, did not offend sensitive souls. No doubt the libretto of, say, "Lucia di Lammermoor" is quite the quintessence of insanity. No doubt most of these old works were equally absurd if taken as music, but such was the taste of Wagner, Verdi, and others.

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